THIS IS WHAT I DO IN ADK LIFE!
Paul
(+ Merry Christmas!)

UNIVERSITY CHAMBER BAND

ROBERT C. BRIGGS, *conductor*
GERALD LA PIERRE, *assistant*

Piccolo
Debbie Chin, *Berkeley, Music*
Barbara Williams, *Berkeley, Pre-nursing*

Flute
Debbie Chin
Sharon Korr, *Oakland, Nutritional Science*
Debbie Tucker, *Berkeley, Undeclared*
Barbara Williams
Pamela Yorks, *Principal, Syracuse, N.Y., Botany*

Oboe
Steve Cortelyou, *Principal, Salinas, Math*
Judy Locher, *Sacramento, Soc. Welfare*

Eb Clarinet
Todd Uyeno, *Principal, Berkeley, Undeclared*

Bb Clarinet
Nancy Berdahl, *Berkeley, Conservation of Natural Resources*
Bill Brenner, *Napa, Music*
Edmond Chow, *San Francisco, Social Science*
Jeremy Cohen, *Oakland, Music*
Kevin Coyne, *Burlingame, Physics*
James Fiatorone, *Pinole, Music*
Dana Kemp, *Berkeley*
Richard Larson, *Piedmont, Landscape Arch.*
Paul Luce, *Richmond, Bus. Ad.*
Heidi Ostern, *San Rafael*
Kim Spitler, *Palo Alto, Physics*
David Treganowen, *Principal, Kentfield, Music*
Jim Vivrette, *Oakland, Civil Engineering*

Alto Clarinet
John Trautman, *Concord*

Bass Clarinet
Craig Conway, *Berkeley, Music*

Eb Contra Bass Clarinet
Steven Klatt, *Needles, Optometry*

Bassoon
Freeman Fong, *Oakland, Architecture*

Alto Saxophone
Larry Baer, *Atascadero, Math*
Paul Hoch, *Principal, Berkeley, Physics*

Tenor Saxophone
William Murray, *Oakland, Psychology*

Baritone Saxophone
Laurence Heavey, *Sunnyvale, Biochem*

French Horn
Ron Coble, *Castro Valley, Comp. Science*
Scott Gillespie, *San Rafael, Nuclear Engin.*
Glen Markoe, *Portola Valley, Anthropology*
Marcia Smitmans, *Principal, Whittier, Music*
Mike Stivers, *El Segundo, Psychology*
Mark Turner, *Concord, Chemistry*

Cornet
Robin Bell, *Carmel, Biology*
Robert Epstein, *Berkeley, Undeclared*
Bill Hamilton, *Pleasanton, Economics*
Ted Kahn, *Principal, Dallas, Texas, Psychology*
Patrick Nakamura, *Palo Alto, Rhetoric*
Kenneth Ross, *Albany, Chemistry*

Trumpet
Roger Holmes, *Stockton, Psychology*
Patrick Orsini, *Principal, San Rafael, Bus. Ad.*

Trombone
Pedro Alvarez, *Oakland, Music*
Bob Homsy, *Fresno, Chem. Eng.*
Gerald La Pierre, *Wells, Maine, Music*
Tim O'Konski, *Lafayette, Electrical Engin. Comp. Sci.*
Howard Spindel, *Principal, San Francisco, Math*
David Tucker, *Berkeley*

Baritone
Dave Erickson, *Oakland, Chemistry*
Douglas Ruby, *Principal, Modesto, Comp. Sci.*
Daveed Swartz, *San Jose, Pol. Sci.*

Tuba
John Dietz, *Principal, Wilmington, Del., Psych.*
Eric Wall, *Diablo, Zoology*

String Bass
Archie Lachner, *Oakland, Electrical Eng. Comp. Sci.*

Percussion
Paul Larimer, *Concord, Math*
Steve Payne, *Alameda, Business Ad.*
Tom Roberts, *Principal, Lafayette, Econ.*
John Spiesberger, *Belvedere, Physics*
Steve Ullman, *San Francisco, Econ.*

Stage Manager and Librarian
Ron Coble

UNIVERSITY OF CALIFORNIA BERKELEY CAMPUS

The Department of Music

and

The Committee for Arts and Lectures

present the

UNIVERSITY CHAMBER BAND

ROBERT O. BRIGGS, *conductor*

Friday, November 12, 1971

8:00 p.m.

Alfred Hertz Memorial Hall of Music

Latecomers will be seated only during suitable intervals in the program.

PROGRAM

UNIVERSITY CHAMBER BAND

Canzon Duodecimi Toni . . . . *Giovanni Gabrieli* (1557–1612)
(2 Brass Choirs)

Composed in Venice around 1597, this piece comes from Gabrieli's collection entitled "Sacrae Symphoniae." Scored for two brass choirs, it shows the composer's art of employing full, rich, homophonic textures in varied and colorful sonorities.

Pictures At An Exhibition . . *Modeste Moussorgsky* (1835–1881)

I Promenade
II The Old Castle
III Tuileries
IV Bydlo
V Ballet Of The Unhatched Chickens
VI Market-Place At Limoges
VII Catacombs
VIII Hut Of The Baba-Yaga
IX Great Gate Of Kiev

Originally a military officer, Moussorgsky didn't turn to composition until his later years. As a tribute to his intimate friend, the artist Victor Hartman, Moussorgsky paraphrased several of his better paintings into music. These pieces do not intend to graphically induce any sort of exact image of these paintings, but do intend to represent the composer's emotional movements and overall gestures while walking idly about their exhibition. From the opening *PROMENADE* to the famous *Great Gate,* all the pieces reflect the composer's capacity to illustrate picturesque sketches through an aural design.

INTERMISSION

First Suite In E-Flat . . . . . *Gustav Holst* (1874–1934)

I. Chaconne
II. Intermezzo
III. March

The turn of the century saw Gustav Holst emerging as one of England's foremost composers. He is one of the few people to write music especially for band, and has been assured an honorable place in the steadily unfolding repertory of music for the wind band. In the first movement, the opening phrase in the bass line permeates, while continuation variation is brought in above it. Holst's fondness for English folk song is evident in the *Intermezzo,* while the final movement is typical of British marches in a symphonic texture.

Divertimento For Band . . . . . *Vincent Persichetti* (b.1915)

I. Prologue
II. Song
III. Dance
IV. Burlesque
V. Soliloquy
VI. March

Although a contemporary American composer, Persichetti is one who can assimilate the diverse influences of his time and synthesize them into a personal style. Although the texture of his music is homophonic, being based on the vertical progression of harmonies rather than on the contrapuntal interplay of lines, his harmonic language is strongly tonal. The *Divertimento* is an original composition for band and shows the composer's command at dealing with this medium.

Crown Imperial March . . . . . *William Walton* (b.1902)

Commissioned in 1937 by the B.B.C. to write a march to celebrate the coronation of George VI, Walton chose to utilize the full instrumentation of the British Military band. The work carries with it the caption "in beauty bearing the Crown Imperial," which he chose from the title of a line of poetry by William Dunbar (1465–1520), thus verbally accentuating the dignity and honor of this occasion.